The NEW MOVIE ALBUM

LIVES and PICTURES of the STARS

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All the real facts about your motion picture favorites—their careers, their hobbies, their best rôles—told briefly and accurately. Here is a pictorial directory of who's who in Hollywood.

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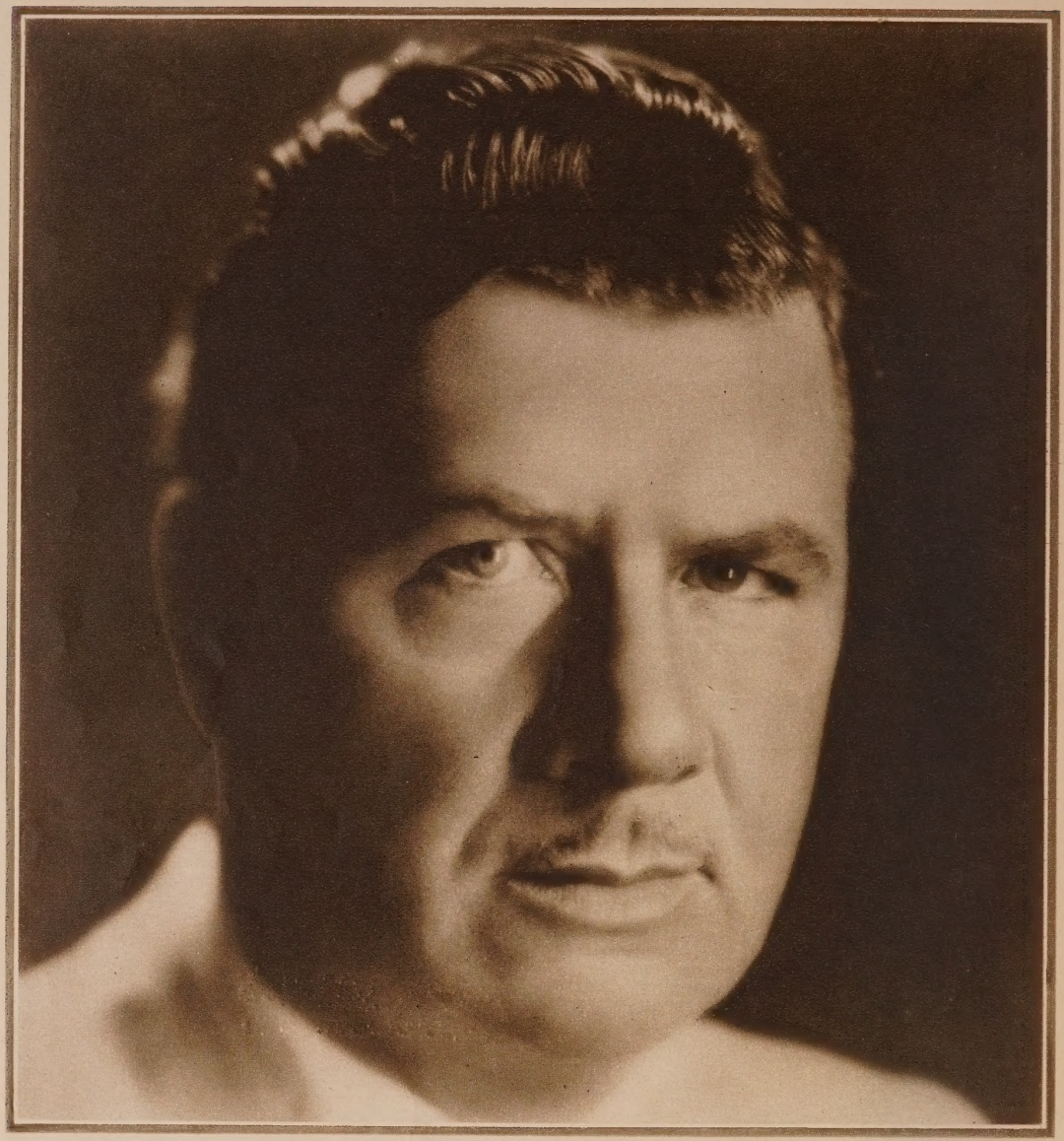
LIVES and PICTURES of the STARS

RICHARD ARLEN

Among the handsome, vigorous, athletic-trained, outdoor type of young leading men of the screen, Richard Arlen is conspicuous for speedy and well-earned popularity. He is a manly figure, five feet ten and one-half inches tall and weighs 150 pounds; hair brown, eyes blue—and it is agreeably easy for him to smile. He is a native of Charlottesville, Virginia, but received his education in the North—in St. Paul, Minnesota, at the St. Thomas Preparatory school, and at the University of Pennsylvania. While at the university he became a champion swimmer and skater. In the World War he served in the Royal Flying Corps. Returning after the armistice, he was employed as instructor at the famous St. Paul Athletic Club. He found it difficult to settle down to any definite routine, and he soon threw up his athletic club position and was off to the oil fields of Texas and Oklahoma. In the back of his mind he had been considering motion pictures. So he went to Los Angeles and laid siege to the first studio he came to. An undersea picture was being cast. He easily proved his statement that he was a swimmer and was engaged for a small part, which he made big enough to challenge the attention of other producers. Pretty soon he found himself well placed in Paramount productions. His featured parts include, "Rolled Stockings," "Wings," "Under the Tonto Rim," "Beggars of Life," "The Four Feathers." Richard Arlen is married to Jobyna Ralston.

JEAN ARTHUR

Neither hardships in youth nor disappointments of any consequence have interrupted the advance of Jean Arthur to her present highly desirable position among featured screen players. She is the daughter of Mr. and Mrs. King Arthur of New York City. While receiving her education in New York public schools she kept up athletic activities—basketball, skating, swimming and other outdoor recreations—which produced their usual effect of easy grace and beauty of the vigorous type, with an independent spirit and much resolution of character. Miss Arthur is five feet three inches tall, weighing 105 pounds, and has brown hair and blue eyes. Her introduction to picture work was through her attractive poses in commercial art publications. At the suggestion of Fox representatives she went through screen tests. These were so satisfactory that in 1923 she went to Hollywood with a Fox contract. She was featured with success in two-reel comedies. After a year and the expiration of her contract she chose to free-lance. Pathe, Fox, F B O and Universal featured her in westerns, and presently she made her first big hit playing opposite Jack Mulhall in "The Poor Nut." About this time many established leading women were contesting for the rôle opposite Richard Dix in "Warming Up." Miss Arthur was tested for the part and won easily. She played in "The Sins of the Fathers," and with the all-star cast selected for "The Canary Murder Case."



GEORGE BANCROFT

The most illuminating "bad man" known to either stage or screen enjoys probably the best educational background of any American actor. He is George Bancroft, graduate of the Philadelphia public schools and Tome Institute. Philadelphia is his birthplace, but for living purposes he admits that he much prefers "all outdoors." Physically, he is one of the most striking figures on the screen—six feet two inches tall, of muscular build and admirably proportioned, weighing 195 pounds, and, when in belligerent action, each pound seeming to be charged with dynamite, while his ordinarily amiable expression is transformed into deadly confidence in the other party's imminent destruction. It was while at Annapolis that he decided on the profession of acting. He had little difficulty in impressing that point on New York play producers. For several years he was a Broadway favorite in "The Trail of the Lonesome Pine," "Paid in Full," "Old Bill Cinders" and "The Rise of Rosie O'Reilly." Going to the Coast, he established his "smiling villain" type of character, depicting noted bad men. Paramount took him up. As the brutal mountaineer in "Driven," his first picture, and in "Code of the West," he left no choice for James Cruze but to cast him for the tough hombre of "The Pony Express." Then came his underworld gangster succession of characters such as "Underworld" and "The Dragnet" supplied. George Bancroft is married to Octavia Broske.

JOHN BARRYMORE

One of a long line of celebrated English-American stage stars, John Barrymore is equally at home in a Shakespearean rôle, costume character part, or as a young man about town in a play of the times. The son of Maurice Barrymore and Georgie Drew, noted actors of a former generation, John Barrymore—whose family name is Blythe—is the younger brother of Lionel and Ethel Barrymore. When a youth, Barrymore spurned the stage and started his career as a newspaper reporter. He starved at this congenial work until twenty-one, when he finally decided his sphere was the theater. In 1903 he made his stage début in "Magda." Then followed a long series of stage plays of the modern school. Finally turning his efforts to leading Shakespearean rôles, he earned by performances here and in England the reputation of being the best actor of these characterizations of his day. He was finally persuaded to enter pictures and attained as big a success in this field as he had on the legitimate stage. "Dr. Jekyll and Mr. Hyde," "The Sea Beast," "Beau Brummel" and "Don Juan" were among his most popular films. "General Crack" and "The Man from Blankley's" were his first two full-length feature talkies. He has remade "The Sea Beast"—in talking form. Barrymore is the husband of Dolores Costello. They live in Beverly Hills. He is an ardent yachtsman and owns a schooner yacht and a steel cruising yacht which are the envy of all amateur sailors.

RICHARD BARTHELMESS

Success attained in Nazimova's picture, "War Brides," in which he played while on vacation from Trinity College at the end of his junior year, caused Richard Semler Barthelmess to pass up his final year at the school to become a film actor. Born in New York City, May 9, 1895, Barthelmess lost his father when he was two years old, and his mother, Caroline Harris, went on the stage to support herself and the baby boy. Subsequently Dick attended public school in New York and at the Hudson Military Academy. He then entered Trinity College, Hartford, Conn. There he was made vice president of his class—1917; sang in the glee club, was president of the dramatic club and became a member of the Beta Beta chapter of Psi Upsilon fraternity. During vacation he did bits in pictures, his first appearance being in the Biograph two-reeler, "Gloria's Romance." Following his success in "War Brides" Dick became leading man for Marguerite Clark. Later D. W. Griffith starred him in several films. Inspiration Pictures was then formed to produce his vehicles for five years. His first film for this company, "Tol'able David," won him signal fame. In 1926, First National signed him. His work for this company in the "Patent Leather Kid" and "The Noose" was cited as the outstanding achievements in 1928. Dick's first talkie was "Weary River." He is now married to the former Mrs. Jessica Haynes Sargent of New York.

WARNER BAXTER

Within the last few years Warner Baxter has climbed to an enviable position among popular young leading men of the screen. He confesses to a passion for the stage at the tender age of ten—which his mother literally nipped in the bud. His father, a banker of Columbus, Ohio, had died when Warner was less than a year old. The date of his birth in that city was March 29, 1893. While in High School he played leads in amateur performances. On being graduated, he became a salesman for farm implements, while still dreaming of a stage career. Pure chance—the sudden illness of Dorothy Shoemaker's vaudeville partner—at length introduced him to his first paying audience. That lasted two months. Another period of salesmanship, interspersed with brief stock company engagements, found him attempting to crash gates of Hollywood studios. Oliver Morosco sent him to New York to play a featured rôle in "Lombardi, Ltd." On the day the show opened he married Winifred Bryson. Returning to the coast, his screen career began with the leading rôle in the picture, "Her Own Money." He has appeared in a long list of pictures, the more recent being: "In Old Arizona," "Behind That Curtain" and "Romance of the Rio Grande," all Fox Movietone productions. Warner Baxter is one of the most popular actors in Hollywood, and probably the best dressed. He owns beautiful homes in South Beachwood Drive and at Santa Monica Beach.

JOAN BENNETT

Recruited from the legitimate stage, and therefore naturally an advocate of talking pictures, Joan Bennett is the much admired leading lady for Harry Richman in that star's first audible film entitled, "Puttin' On the Ritz." Her work in pictures has amply justified her heritage of acting talent as a daughter of Richard Bennett—the youngest of three, her sisters, Constance and Barbara being also converted to the screen. Joan was born on February 27, 1911, at Palisade, New Jersey. Her education was in the hands of private tutors until she was eight years old, when she was entered at St. Margaret's Boarding School at Waterbury, Connecticut. The rounding out of her training as an accomplished modern young lady occurred at L'Ermitage, a celebrated finishing school at Versailles, France. Her stage experience began as one of her father's supporting company playing the stage version of "Jarnegan" in New York during 1928. Throughout the first act and in a short scene of the second, her slender blonde beauty so impressed several motion picture producers that she went immediately to Hollywood at the close of "Jarnegan." Her first film rôle was that of Phyllis in Ronald Colman's talking picture, "Bulldog Drummond." This fine performance won her a contract with United Artists' producers and the principal female rôle in "Three Live Ghosts." Joan Bennett has been once married and divorced. She is a blue-eyed golden blonde.

CONSTANCE BENNETT

The stage and the screen narrowly missed a valuable asset in Constance Bennett through her mother's desire that she refrain from following in the footsteps of her celebrated father, Richard Bennett. And not only Constance, but her two sisters, Barbara and Joan, willingly fell in with Mrs. Bennett's domestic life plans for them. None of them sought the screen; the screen had to, and did, seek them. Constance, the eldest, was born in New York in October, 1905. She attended Miss Shandor's School on Park Avenue, Miss Merrill's School in Mamaroneck, and was sent to a famous finishing school in Paris. On her return to New York Samuel Goldwyn saw her with her father at one of the Equity Balls and offered her a rôle in Hergesheimer's "Cytherea." Not only was she featured, but ran away with the picture as the flapper in the story. The die was cast. Miss Bennett was off to Hollywood, where she was soon recognized. Always as a free lance actress, she appeared in Paramount's "Code of the West," First National's "My Son," Warner Brothers' "My Wife and I," and in other films of various producers. "Sally, Irene and Mary," however, almost made her a fixture with Metro-Goldwyn-Mayer under a starring contract. She celebrated by eloping with the young millionaire, Philip Plant. They spent two years in Europe. Then came disagreement and divorce and Miss Bennett returned to the screen with Pathé.

JOHN BOLES

After giving up a promising career in musical comedy to become an actor in silent pictures, John Boles was struggling hard for recognition in filmdom when talking pictures came to his rescue. Because of his magnificent baritone voice he was cast in "The Desert Song" and then in "Rio Rita" and within a year he became one of the most sought after players in films. Born in Greenville, Texas, where his father was the local banker, Boles sang from the time he was a youngster. Entering college to prepare for a course in medicine, he gave up his studies when war broke out to enlist. Returning as a lieutenant after eighteen months of service, he entered the cotton business to obtain funds to study singing. Singing at a benefit concert in his home town he attracted the attention of Oscar Segal, the famed singing instructor. Segal volunteered to train Boles' voice and later took the young man to France, where Jean De Reszke completed the task. Upon his return to New York he obtained the leading rôle in "Little Jesse James," the musical comedy. Later he sang the leads in "Mercenary Mary," "The Romany Love Spell" and "Kitty's Kisses." At this period Gloria Swanson gave Boles the lead in her picture "Sunya" and he, getting the picture fever, left New York for Hollywood. He had played for Universal in "The Last Warning," "We Americans" and "Scandal," when the talkie vogue started and his ascent began. He is married and has two children.

CLARA BOW

When the humble, impersonal pronoun gained a capital initial letter and swept the country between quotes as a convenient definition of the superlative quality of feminine allurement, it was impossible for Clara Bow to escape. She was "It." So she has remained, but without prejudice to other and weightier gifts, lacking which screen success such as hers would be impossible of achievement. She has a genius for "taking direction." She is what the creative type of director loves to call "a fine instrument"—for his ideals to play on. Her present commanding position in pictures was gained under the production banner of Paramount, and is justified by leading rôles in "Dancing Mothers," "Mantrap," "Kid Boots," "Children of Divorce," "It," "Rough House Rosie," "Hula," "Get Your Man," "Three Week Ends," "The Wild Party" and "Dangerous Curves." She was born in Brooklyn much too recently for a record such as hers to seem believable. A committee of famous magazine artists started it while Clara was in her junior year at High School. Harrison Fisher, Neysa McMein and Howard Chandler Christy awarded her first prize in a beauty contest in November, 1922. She was given a small part in "Beyond the Rainbow," in which she was required to cry bitterly. Her make-up was wrecked and her part was cut out of the film. But within three weeks she was sent for and was an outstanding hit in "Down to the Sea in Ships."

MARY BRIAN

Sir James Barrie in London, from a package of photographs sent to him by Paramount in New York, selected Betty Bronson for the title rôle in his "Peter Pan." But in the hardly less exacting task of casting the sweet and tender Wendy, it was the rôle itself that picked Mary Brian. The result is known to all the world of picture-lovers. It was inevitable that sweet and tender rôles should go on picking Mary Brian. They followed in "The Little French Girl," "The Street of Forgotten Men," "The Enchanted Hill," "The Man I Love," "Beau Geste" and as many others. Mary Brian was born in Dallas, Texas, just 23 years ago. There she was educated, pursued her hobby of portrait painting and attained her five feet two inches in height, one hundred and five pounds in weight, the dark brown hair and hazel eyes which were her introduction to Hollywood. She had no thought of pictures at the time the Brians moved to Los Angeles. Her painting absorbed her, especially when her work had earned praise and technical advice from Linnekamp, the celebrated Austrian artist. In the art colony she was popular, making many friends. One of these entered her name in a newspaper "personality contest," which she won. Her youthful appeal inspired Albert Kaufman to engage her for one of his elaborate prologues to photoplay presentations. Here Herbert Brenon, director of "Peter Pan," saw her—the rôle of Wendy had picked Mary Brian.

CLIVE BROOK

In the fall of 1924 Clive Brook came from London to Hollywood. This young Englishman won from the start with manners so gentle and unassuming as to emphasize beyond previous example the character's ultimate moments of moral and physical courage. Paramount, in particular, was quick to realize on these qualities in such pictures as "You Never Know Women," "The Popular Sin," "Afraid to Love," "Underworld," "Hula," "Forgotten Faces," "Interference," "Four Feathers." Other leading producers saw to it that Clive Brook lost no time between rôles. He was carefully educated in London, his parents planning for him the career of barrister. His mother, Charlotte Mary Brook, was an opera singer, but up to the time of the beginning of the Great War the son had shown no indication of having inherited any stage tendencies. In 1914, at the call to arms, he joined the Artists' Rifles—composed of professional and university men—as a private. Six months later the unit was dissolved and all its members commissioned. Brook was assigned to the machine gun corps and saw service continuously until the armistice. It was not until then that he seriously contemplated going on the stage. Sir Alfred Butt, a famous British producer, cast him for the lead in "Fair and Warmer." Mildred Evelyn played opposite. They had rôles later in "Sacred and Profane Love." A romance developed and in 1920 they were married.

LON CHANEY

Lon Chaney, last of the "die-hards" to succumb to the talking pictures, finally capitulated to the urgings of Metro-Goldwyn-Mayer executives and signed a contract in March, 1930, to star in talkies. His first audible film is a talking version of his former triumph, "The Unholy Three." Between that day and the first picture in which he worked as a cowboy extra for Universal nearly twenty years ago, Chaney had built up for himself the reputation of being the greatest master of make-up in the world and a supreme pantomimist. This latter ability is attributed mainly to his environment as a child. The son of deaf and dumb parents, Chaney was born in Colorado Springs, Colorado, April 1, 1883. His constant devotion to the wants of his mother made Lon adept in conveying his thoughts to her by facial expressions and gestures. When eighteen he attempted to produce, with a brother, a series of musical shows. They failed on the road. Undaunted, Chaney "trouped" for years, but when a son was born to his wife, then his partner in vaudeville, he looked for picture work in Los Angeles, easily getting a job with Universal, for whom he worked in "horse operas" for nearly six years. In 1919 the late George Loane Tucker cast him in "The Miracle Man" and his rise in popularity began. Chaney is especially noted for his work in "The Hunchback of Notre Dame," "The Unholy Three," "The Tower of Lies" and "He Who Gets Slapped."

CHARLES CHAPLIN

The only great figure in motion pictures who, at the beginning of 1930, still held firm in his opposition to sound and talking pictures, is Charles Chaplin. This most highly esteemed comedian and prophet of the "silents" has repeatedly declared the screen to be the ideal popular medium for pantomime which must not be corrupted by the illogical and mechanical forcing of the unnatural illusion of shadows that talk and sing. Chaplin probably is the most studious and many-sided genius of pictures, and is noted as the least prolific in production. After the release of his last comedy, "The Circus," a year elapsed before he started on another. In January, 1930, he and his producing organization had given two years to a picture called "City Lights," which was then supposed to be only two-thirds completed. Charles Spencer Chaplin was born in London, England, April 16, 1889. Both his father and his mother were of the stage, and he made his first public appearance as a baby in her arms. Before he was twenty he was a music hall favorite in London and the English provinces. He came to the United States in 1910 as leading comedian of the Fred Karno company, playing a repertoire of pantomime acts and touring the country. His first picture engagement was with Keystone at a salary of $150 per week. In 1918 he formed the Charlie Chaplin Film Company. He was later one of the organizers of the United Artists Corporation.

RUTH CHATTERTON

In the case of Ruth Chatterton, enthusiasm is difficult to restrain. Talking pictures owe more to her than they will ever be able to repay, even though she should retire, leaving no successor to "Sarah and Son." To this picture she brought all the resources of an accomplished actress to whom the stage and its great works are as an open book. Ruth Chatterton was a stage star at eighteen. She was leading lady for the late Henry Miller in several of his finest productions which enjoyed long Broadway runs. In "A Marriage of Convenience" she co-starred with him. A finished French student, she translated the play, "La Tendresse" and played the star rôle. She revived Sir James M. Barrie's "Little Minister," playing the rôle created by Maude Adams, following a season in musical comedy, and later presented the much-applauded comedy, "The Green Hat." By this time Miss Chatterton's family had become reconciled to her adoption of the stage as a profession. The Chattertons are a New York family. Ruth was educated in a private school at Pelham Manor. At fourteen an opportunity to play the part of a cockney chorus girl in a stock company led to her engagement in stock with Lowell Sherman, playing with Pauline Lord and Lenore Ulric. She was converted to the screen by Emil Jannings and played with him in "Sins of the Fathers." In talking pictures, besides "Sarah and Son," she has appeared in "Madame X."

MAURICE CHEVALIER

This delightful personality, idol of the Paris theater world, was immediately accepted by New York at his "face value." He endeared Paris by the sure method of earnest endeavor, and so was able to win New York at his first appearance. Chevalier was born in Paris. When he was eleven years old his father died. His mother was burdened with the support of other young children. Maurice became an apprentice successively in the trades of carpenter, electrician, printer and painter of dolls. At thirteen he was salesman for a paint shop. With the theater in mind, he trained for acrobatic work, but had a bad fall, and so gave his attention to the singing of popular songs. His smiling countenance and real ability to imitate favorite stars at length gave him a start at a small theater. At last he had found his metier. At nineteen he was dancing partner of Mistinguette at the Follies Bergère. Then the great war—wounds, capture, imprisonment. Later, France honored him with a military cross. He rejoined Mistinguette, became a star with a name familiar in every world capital. For Jesse L. Lasky to observe his performance something over a year ago was to mean Maurice Chevalier engaged for Paramount pictures. His first Hollywood assignment was for a talking appearance in "Innocents of Paris." On February 1, 1929, Chevalier signed a new long-term contract with Paramount. Chevalier lacks one-half inch of six feet in height.

RONALD COLMAN

Although an Englishman, with his first dramatic training received on the London stage, the greater part of Ronald Colman's efforts in the legitimate theater and before the silent and sound cameras have been in this country. Born at Richmond, Surrey, England, February 9, 1891, the son of Charles Colman, a silk importer, Ronald attended Hadley, Littlehampton, Sussex, a well-known school for boys, several seasons prior to his sixteenth year. Then his father died and he went to work for a steamship company in London, rising from office boy to bookkeeper and junior accountant. Always fond of theatricals, he belonged to the Bancroft Amateur Dramatic Society and was active in all their productions. In 1914 when England went to war against Germany, he enlisted with the London Scottish regiment. In the second year of the war, after being under fire at Ypres, Colman broke an ankle during an action at Messines, France, and was invalided home. He then sought theatrical engagements and in the summer of 1916 he received his first professional employment at the Coliseum in London, in "The Marharanee of Arakan" in a blackfaced servant rôle. There followed four years of work on the London stage and in British films. Coming to the United States in 1920 Colman had a bad time until he obtained a part in support of Robert Warwick in "The Dauntless Three." In 1922 Henry King cast him to play opposite Lillian Gish in "The White Sister."

BETTY COMPSON

Since the advent of talking pictures Betty Compson has been in big demand for featured rôles by leading producers, due to her excellent voice and diction, her ability as a violinist and fine singing voice. Yet for two or three seasons before the movies started to stutter Miss Compson had been conspicuously absent from big parts on the screen. Her early training as a singing violinist in vaudeville stood Miss Compson to good purpose when in the first bad months of the talkies producers searched with little avail among their own stars for women who could sing, play some musical instrument and act and speak in a natural, easy manner. Born in Salt Lake City, March 18, 1897, Miss Compson went in vaudeville when a young girl. Her first picture work was on the Christie lot. Cast in "The Miracle Man" in 1919 by George Loane Tucker, with Thomas Meighan and Lon Chaney, she became well-known overnight for her work in this picture, as did the other two featured players. She later was starred in many pictures, including "The Little Minister," "The Belle of Broadway," "Woman to Woman." Following her marriage to James Cruze, the director of "Covered Wagon" fame, Miss Compson withdrew for a time from much active participation in screen work. Producers recalled her versatile accomplishments, however, when first looking for talented people for talking productions and her return before the cameras resulted. Miss Compson has red hair.

GARY COOPER

On Thanksgiving Day, 1924, Gary Cooper arrived in Los Angeles seeking an opening to become a commercial artist. The nearest he could come to it was a job selling advertising display space. He sold so little that he tired of the effort after three months. As a final resort he laid siege to the picture casting offices and at length was permitted to go to work as an extra. For a whole year he remained an extra. Because of his 180 pounds of brawn and bone and his six feet two inches of height he was an effective "leader of the mob." He was born in Helena, Montana. When he was nine the Cooper family went to England, where Gary spent three years in a Bedfordshire grammar school. Back in Helena then he had a year in high school, when he had to be sent to his father's ranch to recover from injuries received in an automobile accident. Ranch life proved efficacious, and in 1927 he entered college at Grinnell, Iowa. After two years he was back in Helena drawing cartoons for a newspaper. The trip to Los Angeles was undertaken without a thought of becoming a movie actor. He was simply "pitchforked" into work as an extra by his necessities. It was a different matter, however, when he was given a part in "The Winning of Barbara Worth," and won for himself a contract with Paramount. From then on his advance was rapid. He appeared with Clara Bow in "It," and was outstanding in "The Virginian."

DOLORES COSTELLO

The oldest daughter of Maurice Costello, in his day America's leading screen idol in Vitagraph pictures, Dolores made her film début when about four years old in her father's productions. Her travels with him "on location" took her around the world at an age when the average child is getting an education in the early grammar school grades. Back from these tours Dolores studied at home, under a tutor, while her sister, Helene, attended school at a convent at Ladycliffe-on-the-Hudson, N. Y. When Helene graduated in 1924 the sisters, who had early been trained in dancing, joined George White's "Scandals." While playing with the company in Chicago, Dolores posed for James Montgomery Flagg's illustrations of Adela Rogers St. Johns' novel, "Skyrocket." A Warner Brothers executive, who saw Dolores in a show at this time, obtained a screen test for her and Helene. So satisfactorily did these tests turn out that both girls were sent to the coast on long term contracts. At first Dolores was given minor rôles, which greatly discouraged her. Finally she was "farmed out" to Fox, but was given nothing of importance at that studio. When John Barrymore was preparing to make "The Sea Beast" for Warners, he gave Dolores her big opportunity, selecting her to play the female rôle opposite him. From then on her rise was rapid. She had the distinction of being the first leading woman to appear in the Warners' first real talkies.

JOAN CRAWFORD

The struggle of Joan Crawford to make her way in the world despite seemingly insurmountable obstacles is a mirror reflection of the spirit of modern youth. Born in San Antonio, Texas, Lucille La Seuer, to give her her real name, never knew her own father. She was exceptionally happy when a child, playing about the theater owned by her stepfather, Henry Cassin, at Lawton, Kansas. Trouble between Cassin and Joan's mother, in her early girlhood, resulted in her leaving home and becoming a modern Cinderella in a private school in Kansas City in order to earn her education. Later she worked in Columbia, Kansas, paying her way through Stevens College there. A graceful amateur dancer, she decided to make this talent pay, and left college to dance in cabarets in Chicago, Oklahoma City and Detroit. This training led to her appearing in various Shubert shows in New York. It was Harry Rapf of Metro-Goldwyn-Mayer who discovered her with the result that she was sent in 1925 to the company's studios on the West Coast, to make her début in "Pretty Ladies." Metro renamed Joan and her march to the top of the ladder in filmdom's hall of fame began. Her most recent pictures have been "Our Dancing Daughters," "Our Modern Maidens," "Untamed" and "Montana Moon." Miss Crawford, who is the wife of Douglas Fairbanks, Jr., is five feet four inches in height, weighs 110 pounds and has dark hair with a reddish tint.

BEBE DANIELS

For more than ten years Bebe Daniels has been a prime favorite with picture audiences all over the civilized world. She is of Spanish ancestry on her mother's side and reveals it in her wealth of black hair, her dark brown eyes and the peculiar, vigorous grace of all her movements. . . . By natural talents she is a comedienne. That fact was demonstrated during the early years of her screen career in the Rolin-Pathe series of one-reelers featuring Harold Lloyd. Graduating into full-length features, her versatility was immediately apparent. With Paramount she soon gained the apex of all that the silent screen could offer. Then came an unexpected leap to higher levels. In the Radio Pictures' musical production of "Rio Rita" she distinguished herself in the talkies with a vocal performance that increased her fame a hundredfold, making the audible screen her debtor. Not for nothing had she played Shakespearian repertoire and acted with stock companies by way of her early introduction to pictures. Bebe Daniels' whole physique is favorable to her choice of profession. She is five feet five inches tall, weighs 120 pounds, is athletic by habit, riding and swimming with skill. These accomplishments have been useful to her as star of many pictures, including "The Splendid Crime," "The Palm Beach Girl," "The Fifty Fifty Girl" and "Feel My Pulse." She was born in Dallas, Texas, and is Scotch on her father's side.

MARION DAVIES

A vacation motion picture of Marion Davies playing on the ocean sands in Florida, in a scene in a newsreel "story," was the direct cause of this blonde beauty deserting a Ziegfeld chorus for the screen. A prominent producer, seeing the short scene, learned the piquant beauty's identity and secured Marion her first screen part, in "Runaway Romany," which led to her immediate stardom in straight leading parts in many later pictures. Up to that time Miss Davies — the daughter of Judge and Mrs. Bernard Douras, of Brooklyn, N. Y. — had achieved considerable fame as an artist's model, dancer and player in the Ziegfeld Follies. As a model for Howard Chandler Christy and Harrison Fisher her portraits on magazine covers had attracted national attention. In her early screen rôles, many of them in costume period pictures, Marion had little opportunity to display her natural ability as a comedienne. It was only after she had insisted on injecting some comedy relief into "When Knighthood Was in Flower," in 1922, that the public consented to recognize her as other than a beautiful "clothes horse." Subsequent pictures enabled her to appear at her best and to establish her as a leading comedienne of the screen. This status was increased with her first talking pictures, which included "Marianne" and "Not So Dumb." Miss Davies is a natural blonde, blue-eyed and with a fair complexion. She is a most popular hostess in Hollywood.

DOLORES DEL RIO

When Edwin Carewe, the director and producer was in Mexico City in 1925, he was introduced to a beautiful Mexican belle of wealth and social position. Carewe suggested that this charming young woman, Dolores del Rio, go to Hollywood and become a screen actress. The girl was amused at the thought. Was not her father Antonio Asunsolo, the rancher and banker; was she not a person established in society, who had been presented to the King and Queen of Spain during her travel abroad with her parents? The idea was ridiculous! But it appealed, nevertheless, and a short time later Senorita del Rio, then twenty years old, arrived in Hollywood and was given a part in "Joanna," which Carewe was producing for First National, with Dorothy Mackaill and Jack Mulhall. By 1927 she had appeared in five pictures, including "What Price Glory" and was well on the road to success. Her performance in the Inspiration-Carewe film version of Tolstoy's "Resurrection" led to her being starred in "Ramona" by United Artists. Her second starring vehicle for United Artists, with whom she is now definitely associated, was "Revenge." This was followed by "Evangeline," in which the star sang two songs, although the production was not an "all-talking" picture. Her first real talking picture, and her latest work for that company was "The Bad One." Miss del Rio was born in the state of Durango, Mexico, August 3, 1905.

RICHARD DIX

Richard Dix has held a place of his own on the screen for years. His birthplace was St. Paul, Minnesota. There he was educated, and, at the desire of his father, studied to be a surgeon. His six feet of height and one hundred and eighty pounds of vigorous young manhood, however, protested against indoor confinement. In school he had excelled in outdoor sports, especially football and baseball. That circumstance now seems prophetic, in the light of his similar activities so thrillingly displayed in pictures. Another prophetic circumstance was his useful prominence as a member of the school dramatic club. His selection for a leading part in almost every play produced was obvious. After a year at the University of Minnesota he took a position in a bank, but this was only as a means to a definite end. His evenings were spent in serious training for the stage. His professional start was with a local stock company, and this introduced him to similar work in New York. The death of his father leaving him with a mother and sister to support, he went to Los Angeles, became leading man for the Morosco Stock Company and won success that brought him a Paramount contract. Dix's genius for good-fellowship, and his acting capacities, ranging from convincing lover to whirlwind fighter, are demonstrated in such popular successes as "The Shock Punch," "The Quarterback," "Moran of the Marines," "The Gay Defender," and "Too Many Kisses."

DOUGLAS FAIRBANKS

Having created his peppy, alert style while an actor on the legitimate stage, Doug carried this type of acting with him into pictures. Really the keynote of his whole character, he unconsciously displays this bounding boundless energy on the golf course or tennis court, in a modern dress or costume production. Born in Denver, Colorado, on May 23, 1883, Fairbanks showed a fondness for the stage while a small boy. His parents encouraged this tendency and when seventeen he was permitted to go to New York and join a repertory company and to take special dramatic courses at Harvard University. Thus fortified, he soon became the youngest star on the Broadway stage. So secure a niche did he hold in the public eye in 1914 that he was able to command $2,000 a week as his initial salary when making his first film, "The Lamb," for the old Triangle Company. Within a short time Fairbanks attained the heights of public favor. After producing many pictures for release through Artcraft, Fairbanks became one of the founders of the United Artists Corporation. "The Three Musketeers," "Robin Hood" and "The Black Pirate"—the latter the first all-colored feature film—are among his biggest silent productions. "The Iron Mask" was Fairbanks' first talking film, while "The Taming of the Shrew," also an audible production, is the only picture he has ever appeared in with his wife, Mary Pickford. Doug Fairbanks, Jr., is his son by a former marriage.

DOUGLAS FAIRBANKS, JR.

If Douglas Fairbanks, Jr., had desired to trade upon the fame of his illustrious father in starting on his career in motion pictures he could have done so easily, but this he refused to do. After being starred in "Stephen Steps Out" he refused further engagements until satisfied that he was wanted for his ability alone and not because of his name. Doug. Jr., born in New York City, December 9, 1907, is the son of Douglas Fairbanks and Beth Sully, who were divorced while the boy was yet a child. The greater part of his early youth was spent with his mother in Europe. While in Paris young Fairbanks devoted considerable time to art study, developing a natural talent as a caricaturist, for which he is noted among his friends today.

In 1922 Doug. Jr. accepted a contract with Famous Players. He made several pictures for that company and then free-lanced before signing up with First National. As he has matured Doug Jr.'s ability has grown, placing him in the front ranks of youthful leading men. His most recent pictures have included "The Forward Pass," "Loose Ankles" and "Sin Flood." Much taller than his dad, young Fairbanks is six feet in height and weighs 180 pounds. He plays the piano, sings and writes creditable prose and poetry. A volume of the latter, illustrated by himself, is soon to be published. He is happily married to Joan Crawford, Metro star. He has been loaned to Universal to play the lead in "The Little Accident."

CHARLES FARRELL

Two inches over six feet tall, and with energy to match his height, Charles Farrell loves work and likes to see everybody else working. He keeps bachelor's hall at his Tolucca Lake, California cottage, where he has many guests on the clear understanding that they do their own cooking. He was born at Walpole, Massachusetts, on August 9, 1905, of an old New England family, and paid his way through Boston University working in a restaurant. His father owned three picture theaters at Onset, Massachusetts. There he met "Little Billy," a vaudeville actor, and accepted an invitation to tour the West with the act. Reaching Los Angeles with a net cash capital of eighteen dollars, he secured an extra job in a screen mob scene—which had long been his secret ambition. His first bit—with a real thrill in it—was carrying Mary Pickford out of a scene in "Rosita." This feat "discovered" him, with the result that the leading male rôle in "Wings of Youth" came his way. But he was yet to play in several Mack Sennett comedies before his conspicuous ability and personality displayed in "Sandy" earned him his long term contract with Fox Films. Lasky borrowed him for "Old Ironsides" and "The Rough Riders." Returning to the Fox lot, he made his outstanding success as Chico in "Seventh Heaven." He played again opposite Janet Gaynor in "Street Angel"; then appeared successively in "Fazil," "The River," "Lucky Star" and "Sunny Side Up."

LOUISE FAZENDA

To have been for at least ten years the most popular comedienne of the screen is Louise Fazenda's present justification for her early ambition in that direction—and she is still young enough to anticipate fame along other lines of her profession. As a child in Lafayette, Indiana, her birthplace, daughter of a wealthy broker, her ability to cause mirth by a hundred varied twists of her features was the delight of her school companions. The completion of her education was at the Convent of St. Mary, Los Angeles, whither the family had moved. She started her screen career as a comedienne extra at Universal City in 1915. She scored with the public instantly and was soon playing comedy leads. Her comic qualities and unique personality gave her, during 1921-1922, opportunities in vaudeville throughout the United States in an act which convulsed people wherever she appeared. Returning to pictures, her love for and understanding of children was often demonstrated. While producing "The Gay Old Bird," for example, where the action demanded the use of three pairs of twins, it was Miss Fazenda, rather than the director or the mothers, who was able to keep the little ones in order. Some of her biggest hits were made in "Down on the Farm," "The Kitchen Lady," "The Passionate Quest" and "The Gay Old Bird." Miss Fazenda is an omniverous reader. She keeps in condition with long hikes among the hills of Hollywood.

KAY FRANCIS

A comparative newcomer to the screen, though well known to patrons of the New York legitimate stage, Kay Francis has already become noted in her film work for her excellent speaking voice, her grace and ability to wear clothes beautifully. The daughter of Katherine Clinton, well-known repertory player, Miss Francis was born in Oklahoma City, Oklahoma. Her mother brought Kay to New York when the child was four years old and placed her in the Holy Angels' Convent in Fort Lee, N. J., when she returned to the road. Kay later attended Notre Dame, at Roxbury, Mass., Miss Fuller's School at Ossining and the Cathedral School in Garden City, L. I. As her mother did not want her to become an actress, Kay learned typewriting and shorthand, but instead of getting a job she went abroad for eight months and returned home with the avowed intention of going on the stage. Her mother's objection silenced, she obtained an engagement with the Stewart Walker Stock Company, playing Cincinnati, Indianapolis and Dayton. Then she appeared on Broadway in "Venus," "Crime," and "Elmer the Great." When Paramount sought a leading woman for Walter Huston in the talkie "Gentlemen of the Press," Miss Francis heard of the opening and after a test obtained the part. Next she played with Clara Bow in "Dangerous Curves," with William Powell in "Street of Chance," and then in "The Marriage Playground" and "A Notorious Affair."

GRETA GARBO

Given her first opportunity to play in silent pictures in the United States because Mauritz Stiller, a Swedish film director, refused to come here for Metro-Goldwyn-Mayer unless his young protégé was given the opportunity to appear in American films, Greta Garbo became a star by public demand after appearing in but three pictures. Born in Sweden, Miss Garbo, when sixteen, applied for admission to the Dramatic School of the Royal Theater in Stockholm. Much to her surprise she passed and was admitted. In her third and last year of theatrical schooling, Stiller gave her the chance to play the leading feminine rôle in "The Story of Goesta Berling," which gained Continental fame but never reached the United States. Then she was loaned to Ufa to make "The Street of Sorrow." At this time Louis B. Mayer, vice president of Metro, asked Stiller to come here to make a picture for his company. Stilla acquiesced only after Miss Garbo was also given a contract to play in a picture for the same company. Her work in her first American film, "The Torrent," secured her a long-term contract with Metro. The movie audiences took Garbo to their hearts and she was elevated to stardom, achieving fame with John Gilbert in "The Divine Woman," "Wild Orchids" and "The Single Standard." Then came the talkies. She was heard, as well as seen, for the first time in "Anna Christie," adding new laurels to her past fame.

JANET GAYNOR

Born mimic—date of that event, October 6, 1907, and place, Philadelphia—Janet Gaynor enjoyed a natural advantage which undoubtedly hastened her arrival at the goal of her early choice, which was popular recognition as a screen actress. Today she has her own special place in the front rank of young leading women, and is a treasured asset of the Fox Film Corporation. When she was eight years old her family moved to Chicago, where she finished her education and decided to become a business woman. Reversing the usual action, her family, perceiving her mimetic gift, urged her screenward. To serve this end, the family moved to Hollywood, arriving at Christmas time, 1924. Janet immediately started on a canvass of the picture studios. Her personality won at the first stop. Starting as an extra, she has not known an idle day since. Soon she was playing comedy and western leads, and her work caused her to be selected from among fifty aspirants by Fox officials for the rôle of Ann Burgher in "The Johnstown Flood." Her success won for her a long term contract. When Frank Borzage, the director, saw her he found the solution of his disturbing problem of a feminine lead for "Seventh Heaven." Later she cemented her screen status in "Sunrise," "Happy Days," "Sunny Side Up" and "High Society Blues." She lives with her mother in a modest Hollywood home, owns a cottage at Santa Monica Beach and a "flock" of automobiles.

JOHN GILBERT

It was only after he had tried his hand at practically every branch of picture producing, that John Gilbert found his real niche in filmdom as a portrayer of romantic male rôles. From the time of his birth in Logan, Utah, on July 10, 1899, Gilbert has been associated with the stage, his parents owning a traveling repertory theatrical troupe. Starting out on his own when in his late 'teens he found no road to fame in managing a stock company in Spokane, reporting on "The Portland Oregonian" or selling tires for Goodrich in Frisco, so he hied to Hollywood, there to work as an extra at $15 weekly. But no big parts came Gilbert's way and in despair he turned to scenario writing. His scenario of "The Great Redeemer" established him as Maurice Tourneur's right-hand man and led Gilbert to become a director. After supervising a Hope Hampton feature he decided he needed more background for his directorial efforts and signed with William Fox as a feature actor. His work for this company in "Cameo Kirby" and "The Count of Monte Cristo" resulted in his receiving a long term contract with Metro-Goldwyn-Mayer. Gilbert's most popular pictures have been "The Big Parade," "The Merry Widow," "Flesh and the Devil" and "A Woman of Affairs," in which he co-starred with Greta Garbo. His first talking picture was "His Glorious Night." Gilbert, who is now married to Ina Claire, still desires to take up picture directing.

LILLIAN GISH

Lillian Gish is one of the real veterans of the screen. Born October 14, 1898, in Springfield, Ohio, Lillian with her sister, Dorothy, was brought to New York in 1900 by her mother, who later became a stock actress at Proctor's old theater in 14th Street. Here Lillian, when six, made her stage début in "In Convict Stripes." Until 1912 she trouped with her mother throughout the United States. In that year through Gladys Smith—now Mary Pickford—Lillian obtained her first film part in D. W. Griffith's "The Unseen Enemy." For a short time after that the little actress returned to the stage, but when Griffith began actively producing for Reliance-Majestic she returned to his company. For many years Lillian was starred in Griffith's biggest pictures, principal of which were "The Birth of a Nation," "Intolerance," "Hearts of the World," "Broken Blossoms" and "Way Down East." In 1922 and 1923 Miss Gish played the leads under Henry King's direction in "The White Sister" and "Romola," the pictures that made Ronald Colman. Subsequent productions—for M-G-M—included "The Scarlet Letter," "The Enemy" and "Wind." In 1928 she signed with United Artists. Her first picture for that company is "One Romantic Night." Miss Gish is blonde, five feet four inches tall, and weighs 110 pounds. She has never been married. She made a successful return to the New York stage in 1930 in a leading rôle in "Uncle Vanya."

CORINNE GRIFFITH

The early ambition of Corinne Griffith, christened Corinne Griffin, during her childhood in a town on the Texas-Arkansas border, was to be an artist. It was only upon the death of her father, when her mother moved to Los Angeles, that Corinne gave a thought to becoming an actress. While attending a dance in Santa Monica she won a beauty contest, and one of the judges, Roland Sturgeon, a film director, had her screen-tested the next morning. So well did she photograph that she immediately obtained screen work. Five years later she started producing for First National, among her earlier pictures being "Black Oxen," "Mlle. Modiste" and "Three Hours." She is now considered First National's leading feminine star, and has her own producing company under the management of Walter Morosco, her husband. The majority of her vehicles are chosen by Miss Griffith herself, who also selects her own casts and directors. She is termed an indefatigable worker, but refuses to appear on a set before ten in the morning and leaves promptly at five. Despite this there is no time lost in making her pictures, for she makes every minute in the studio count. Her latest are "Saturday's Children" and "Prisoners." With her husband she lives in a twelve-room house in Beverly Hills, the interior decorations of which she designed. Miss Griffith's pet hobbies are the raising of lilies of every species and the care of a large kennel. She is an ardent baseball and football fan.

WILLIAM HAINES

When William Haines deserted the bond business in New York in 1921 to make his bow in the movies, he brought to the screen a personality entirely different from that of any of his contemporaries. Haines was born in Staunton, Va., on January 1, 1900. His boyhood, during which he attended the noted Staunton Military Academy, proved uneventful. In 1919 he came to New York and obtained a position at twenty dollars a week as a clerk with a bond company. He was strolling along Wall Street one noon when Bijou Fernandez, talent scout for Metro, saw him. Miss Fernandez introduced herself and urged Haines to submit his photo in an "Opportunity Contest" she was interested in, in an effort to find new screen material. Haines took her advice and won the male contest. With Eleanor Boardman, who was winner in the feminine division, he went to Hollywood and played his first part in "The Three Wise Fools," a Goldwyn production. Haines proceeded to make steady progress and in 1926 scored a personal triumph in "Brown of Harvard." Metro soon starred him in silent pictures which included "Spring Fever," "West Point" and "The Duke Steps Out." The talkies proved no obstacle to his advance, for Haines' Southern voice is excellent for recording, and with "Alias Jimmy Valentine" as his first sound picture his popularity became greater than ever. His recent talkies were "Navy Blues" and "The Girl Said No." Haines is unmarried.

ANN HARDING

When seven years ago Ann Harding went to New York to start a business career, she first obtained a position with the Metropolitan Life Insurance Company. To augment the small salary from this source, she became a reader, at night, for the New York studios of Famous Players. While seeking diversion as a relief from her double duties, Miss Harding heard of a little theater group, known as the Provincetown Players, in the Washington Square district. Visiting the Provincetown Playhouse one evening, in the hope of making friends of some of the members of the magic circle, she was amazed to be welcomed with open arms, and given the feminine lead in a play about to be produced, at a salary of $35 a week. She remained with the players for eight months. Then she played long stock engagements in Detroit and in Philadelphia. Finally, as the star in "Tarnish," she made a name for herself overnight. Other parts led to her sensational triumphs in "Stolen Fruit" and "The Trial of Mary Dugan." Meantime Miss Harding had married Harry Bannister, of the cast of "Strange Interlude," then scheduled to play in California. She preceded him to the coast for a vacation and to make their home in California. On her arrival several motion picture producers appealed to her to appear in pictures. Finally she signed a contract with Pathé and made "Paris Bound" and "Her Private Affair." She is five feet two in height.

WALTER HUSTON

Walter Huston considers the peak in his professional career was reached when, early in 1930, he was selected from hundreds of applicants by David Wark Griffith to play the part of Abraham Lincoln in the United Artists' production of that name. His rôle will add additional lustre to a reputation gained from years of endeavor in vaudeville, the legitimate stage and in films. Huston, who is a Canadian by birth, and a graduate of the Winchester Street school at Toronto, has been well known to the American public for years. At eighteen he played his first stage part in "In Convict Stripes," a melodrama by Hal Reid, father of the late Wallace Reid. Then he toured the nation with a play, "The Sign of the Cross." In 1905 he gave up the stage and went to Nevada, Mo., where he managed an electric power plant for nearly four years. The footlights called again and he entered vaudeville, becoming a headliner, touring the big circuits for fifteen years. Next came more dramatic work in "Mr. Pitt," "Desire Under the Elms," "The Barker," "Congo" and in the title rôle in "Elmer the Great." One of the first of the big legitimate stars to enter talking pictures, Huston was starred or featured by Paramount in "Gentlemen of the Press," "The Lady Lies" and "The Virginian." In 1929 in addition he made several short subjects. Huston is six feet tall, weighs 180 pounds, has brown hair and hazel eyes. He is the Martyred President personified.

AL JOLSON

The man who made "Mammy" famous and whom the motion picture industry credits with being responsible for making it realize the possibilities of talkies—Al Jolson—was born Asa Yoelson, son of a Hebrew cantor, near St. Petersburg, Russia. Brought to Pittsburgh when a little chap Al grew up with a brother, Harry, in very religious surroundings. The boys were irked by the restraint and ran away from home more than once. Finally they left home for good and started to carve out niches for themselves in America's entertainment world. Asa, who took the name of Al Jolson, went through all the temptations and struggles of an Alger or Oliver Optic hero. It was not until 1906, when he adopted blackface as his makeup and started to sing from his now familiar place on top of the orchestra pit piano, that his real success began. After a long siege of minstrel shows and vaudeville he was placed in Winter Garden "girl shows" by the Shuberts. Jolson eventually was the Winter Garden. Call the show anything you like, put Jolson in it, and it paid. Without him—not so good. Many picture producers attempted to get Jolson to play in the silent films, but he refused. Then came the talkies, and Al agreed to play in "The Jazz Singer" for Warners after a lesser known star had turned them down. The success of the venture revolutionized the film business. Jolson has since appeared in "The Singing Fool," "Say It with Songs" and "Mammy."

ALICE JOYCE

Born in Kansas City, Mo., Alice Joyce came to New York with her parents in her early teens. Here she became noted as a fashion and artists' model. When the old Kalem Company was a figure in the industry Alice applied for work as an actress. She got the job and after a time with Kalem she went with Vitagraph, remaining with that company for four years. After a vacation of a year she was persuaded by Samuel Goldwyn to return to the films, in support of George Arliss in his silent version of "The Green Goddess." In passing it is interesting to note that Miss Joyce recently appeared with the same star in the talking version of the same melodrama. Her services by then were in great demand by the big producers, and Miss Joyce started to freelance with material success. She is well remembered for her work in "Stella Dallas" and "Sorrel and Son" for United Artists; "Beau Geste" and "Dancing Mothers" for Paramount; "The Noose" and "13 Washington Square" for First National and Universal. She played opposite John McCormack in the famous tenor's first talking picture, "Song O' My Heart" for William Fox. Miss Joyce is married to J. B. Regan, son of Frank Regan, noted New York hotel man, and has two daughters. She is known in the studios as the "ideal trouper," always on time and perfect in her understanding of directorial desires. She prefers comedy characterizations, but seldom has opportunity to play them.

HELEN KANE

More girls have tried to "boop-boopa-doop" themselves to fame in the manner that has made Helen Kane a headliner than men have tried to impersonate Rudy Vallee's catchy crooning. And that is saying something. Helen was born, and admits it, in the Bronx, New York City, the daughter of Ellen and Louis Schroeder. Here Helen attended St. Anselm's School for Girls until she was fifteen, when she gave up her classes to go to work in order to help her parents, her mother having become an invalid. She liked to sing, and having had no business training, Helen decided to try for a job in the chorus of a musical show. By insisting that she had had experience she obtained a place in the chorus in a revue featuring the four Marx brothers. But try though she did, she never advanced beyond that stage. After two years she was still a chorus girl. Every day she went to the Paramount Theater and sought an audition as an entertainer. Finally she was told to appear before Paul Ash, the band leader, to whom she yodelled in her baby-voiced best. Ash secured Helen her first public tryout as a soloist, and in the parlance of Broadway she "wowed" the audience and registered a sensational hit with her "boop-boopa-doop." Phonograph and radio contracts followed which brought her international fame. After very successful appearances in musical comedy, Miss Kane featured "Nothing But the Truth" and "Paramount on Parade."

LILA LEE

It may have been Lila Lee who first gave Helen Morgan the idea of sitting on top of a piano while singing. Again, maybe not. But one thing is certain and that is about twenty-two years ago, when Lila was a tiny tot of but four and a half years old, she first appeared on the stage with Gus Edwards' Kiddie Revue. Her specialty in those dim ages is another's novelty today—she sat on top of a piano and sang ballads. Lila, born in New York City, migrated to Union Hill—now part of Union City—New Jersey, when a wee baby. It was in that town that Gus Edwards discovered her and took her into his kid act as "Cuddles." She stayed with the troupe until 1918, when she appeared in her first picture, "The Cruise of the Make Believe," with Wallace Reid. After several child pictures she played four years in features for Paramount in ingénue rôles. Among these were "Male and Female" starring Thomas Meighan, and "Blood and Sand," with Valentino. Then Miss Lee married James Kirkwood, stage and screen star, and she returned to New York, where she played in "The Bride Retires" on the stage. A subsequent stage venture in which she and Kirkwood played the leads was unsuccessful. They returned to Hollywood, but Miss Lee's luck appeared to desert her and she had been practically forgotten when talkies were introduced. In one bound she recovered her lost ground when she appeared in "Drag," in support of Richard Barthelmess.

HAROLD LLOYD

Being born in Burchard, Nebraska, had at least one advantage for Harold Lloyd which he certainly would have missed as an infant resident of this country's theatrical capital, New York City. Burchard was a "one-night stand," and trouping thespians playing Shakespeare there were comparatively easy of access to natives so inclined. Thus it happened that Harold made his stage début at the tender age of nine. So, when he was twelve years old and the family moved to Omaha, he was able to approach the manager of the Burwood Stock Company on his professional record. John Lane Connor, leading man of the company, charmed by the boy's seriousness, walked home with him and was accepted as a lodger under the Lloyd roof. Connor found Harold a bright pupil and procured him a part in "Tess of the D'Urbervilles." The next stop of the Lloyd family was Los Angeles, for the winning of the screen by way of some three-score single-reel comedies made in partnership with Hal Roach and released by Pathé. The famous glassless eye-glasses assisted the advance to two-reel, three-reel and multiple-reel comedies, stellar honors, and Lloyd's independent producing organization. It seems to be agreed that "Grandma's Boy" and "Speedy" present him at his best. He is married to Mildred Davis, who was his leading lady, and their Los Angeles home is one of the finest built by a screen celebrity. He is now producing his first talking picture.

BESSIE LOVE

Talent which the silent pictures failed to recognize resulted in catapulting little Bessie Love to the top of stardom's ladder when talkies became the vogue. Bessie entered pictures under the direction of D. W. Griffith during the old Triangle film days, and played in many films for various companies, but never attracted much attention. She became discouraged and left the screen in 1927 to play in stock in San Francisco, and then became the star of the West Coast "Burlesque" company. This engagement over, she played in vaudeville. Then the movies became articulate, and Bryan Foy, producing for Vitaphone, asked Bessie to make a "song and dance" short subject. This little picture proved to the public and film companies that she was an ideal star for talking pictures. Metro-Goldwyn-Mayer, one of the many bidders for her services, was successful in signing her for "Broadway Melody," in which she proved her worth as an actress and all-round talented entertainer. There followed Metro's productions of "The Idle Rich," "The Hollywood Revue of 1929," "Eva the Fifth," "Road Show" and "Chasing Rainbows." Though born in Midland, Texas, Miss Love grew up in Los Angeles and is one of the few dyed-in-the-wool natives of that city to have made an outstanding hit in pictures. She is five feet tall, weighs 100 pounds and has blond hair and tawny eyes. In addition to being a clever dancer, she plays the piano, ukulele and guitar.

DOROTHY MACKAILL

A blonde with a mind of her own. That in brief may be considered an accurate biography of Dorothy Mackaill from her childhood. Miss Mackaill, born in Hull, Yorkshire, England, March 4, 1905, decided when she was six that she was going to become an actress. So, when she was sent to the Thorne Academy in London seven years later, she promptly ran away from the school and joined the famous "Chicken Walk" chorus at the London Hippodrome, at odd times appearing in English films. Then Miss Mackaill made up her mind that the Ziegfeld Follies should be graced by her presence and went to New York. Mr. Ziegfeld was in accord with her belief and put her in a dancing chorus. While there she attracted the attention of Edwin Carewe, who used her in several minor rôles in pictures, finally featuring her in "Mighty Lak' a Rose." Dorothy continued in pictures in New York, establishing herself when playing with Dick Barthelmess in "The Fighting Blade" and "Twenty-one." Going to Hollywood, she had a chance to play in "Chickie." Miss Mackaill bobbed her blonde locks for this part and with the bob developed a new personality. From program pictures she graduated into leads opposite Jack Mulhall. The success she attained in silent films has been continued in her talkie work, her latest productions of the audible variety being "Strictly Modern," "The Flirting Widow" and "Bright Lights." She is five feet five inches in height, weighs 114 pounds.

COLLEEN MOORE

Colleen Moore, who was christened Kathleen Morrison, was born in Port Huron, Michigan. As her father, an efficiency engineer, always took his family with him when he went from city to city on business, Colleen saw a great deal of the country while still a youngster, and attended school in a dozen places, including Tampa, where she went to the Sacred Heart Convent; Chicago, Atlanta and Detroit, where she studied the piano at the Conservatory of Music. In 1921, while in Chicago with her grandmother, she was introduced to D. W. Griffith, by her uncle, Walter Howy, then managing editor of "The Chicago American." As a result Colleen soon left for the Coast to work under Griffith, who was then producing at the Fine Arts Studio, in "Bad Boy." Fortune failed to smile on many of her future screen efforts, and it was not until she played in Marshall Neilan's "Dinty" and with John Barrymore in "The Lotus Eater" that it appeared that her entrance into pictures had been worth while. Finally she played in "Flaming Youth," her work in this picture bringing forth her real ability and elevating her to stardom. Miss Moore's outstanding successes have been "Why Be Good?", "Synthetic Sin," "Happiness Ahead" and "Lilac Time." She is five feet tall and has brown bobbed hair and brown eyes. Her husband, was John McCormick, film producer, who was her business manager. For a long period Miss Moore played for First National, recently severing her connection.

CONRAD NAGEL

When Warner Brothers, in the spring of 1928, looked over the Hollywood actors for a leading man for their first feature length all-talking production, they found few with sufficient training in either the theater or in silent films to warrant their being cast in the part. Then Conrad Nagel was given a test. The result was that Nagel, with the consent of Metro-Goldwyn-Mayer, to whom he was under contract, became the first actor to appear in a real talking rôle in a feature length talking picture, Warners' production of "Glorious Betsy," presented in the summer of 1928. Born in Keokuk, Iowa, the son of Dr. Frank Nagel, a talented pianist and composer, with a mother who was noted as a singer, Nagel inherited a fine natural speaking voice. While a student at Highland Park College, Des Moines, Iowa, he cultivated this gift. Graduating, he spent a season as a lyceum bureau reader and then joined the Princess Stock Company in Des Moines. Later came several years on the Broadway stage in "Experience," "The Man Who Came Back," "The Natural Law" and "Forever After." On his discharge from the Navy, in which he enlisted during the war, Nagel, in 1919, obtained his first screen rôle in "Little Women." Since then most of his work has been for Metro-Goldwyn-Mayer. His most recent pictures were "The 13th Chair" and "Dynamite." Nagel, who is married to Ruth Helmes, is six feet tall and is blond with blue eyes.

MARIAN NIXON

Though the tiniest adult actress in the films, Marian Nixon has been featured in a big way for years with the screen's most famous male stars, having been leading lady opposite John Gilbert, Richard Barthelmess, Charles (Buddy) Rogers, Reginald Denny, Tom Mix, Hoot Gibson, Grant Withers, Al Jolson, and the great Barrymore himself, in his first all-talking picture "General Crack." A native of Superior, Wisconsin, Marian made her first appearance on the stage when still in her early teens, in Minneapolis, in a movie theater prologue. This work led to a vaudeville engagement, with a dancing troupe, which soon became stranded in Los Angeles. Marian forsook the footlights for the kleigs and got a job as an extra in Mack Sennett comedies, where she received, as had many another before her, that screen training which aided her to become a featured player later on. A few years ago she was married to Joe Benjamin, from whom she was later divorced. In 1929 she married Edward Hillman, Jr., a wealthy Chicago business man, and after a long honeymoon trip on the Continent returned to the United States to resume her work in pictures. Miss Nixon, who is less than five feet tall and weighs 96 pounds, has brown hair, very expressive brown eyes, and what are declared to be the most perfect teeth in Hollywood. Though a natural athlete, with a real fondness for swimming and riding, her real hobby is sewing modernistic pillows.

RAMON NOVARRO

Ramon Novarro was one of the few silent film favorites to face the microphone for the first talkie test with a real knowledge of his vocal abilities, for, long before the talkies had become an established fact, he had started training his voice in furtherance of an ambition to become an opera star. This training was evident in his first sound film, "The Pagan," his singing of the "Pagan Love Song" establishing him more firmly than ever as a star. Novarro was born February 6, 1899, in Durango, Mexico. His early education was received at a large Catholic school in Durango. Later while attending Mascarones College, in Mexico City, he was thrown on his own resources when the revolution against Huerta swept away the family finances. Drifting to Los Angeles, Novarro worked as a bus boy in a restaurant. Always fond of the theater, he finally obtained bit parts in a local stock company and later toured with the Marion Morgan dancers. On his return to Hollywood he sought screen work and, in 1921, obtained his first rôle, in "Omar Khayyam." In 1922, after the first showing of Metro's "The Prisoner of Zenda," directed by Rex Ingram, Novarro became a public favorite overnight. His other most popular rôles were "Scaramouche," "Ben Hur" and "The Student Prince." His first three talkies were "The Pagan," "Devil May Care" and "The House of Troy." Novarro is five feet eight inches tall, and has very dark brown hair and eyes. He is a bachelor.

JACK OAKIE

First, to get a laugh out of life; second, to pass it along to others—that sums up the philosophy and general activities of Jack Oakie. As a native son of New York, he came naturally by his wise-cracking tendency. He cultivated that tendency in an amateur way from the time of his graduation from a New York high school and his plunge into Wall Street "as a fourth rate clerk in a fifth rate office," which he treated as he thought it deserved by doing as little work as possible and supplying as many laughs as his fellow clerks could assimilate without being caught at it. He was building better than he knew, for his reputation as a humorist reached the ears of May Leslie, society impresario, who was casting the Junior League's Charity Show for 1919, and Jack Oakie was sent for. He went. Wall Street was "out." Jack Oakie, now a near-professional, was on his way to becoming the real thing. Lulu McConnell saw Oakie's act and suggested a vaudeville partnership which lasted until 1927. During that period they played in several "Passing Shows," and once with the Follies. At about the time that Lindbergh took an eastward flying chance at the Atlantic, Oakie was inspired to imitate the aviator, but by train and westward across the continent to Los Angeles. A letter of introduction to Wesley Ruggles got him a small part in "Finders, Keepers," starring Laura La Plante. He acquitted himself so well that Paramount signed him up.

ANITA PAGE

The efforts of the mother of Anita Page—born Anita Pomares in Flushing, L. I., not twenty years ago—to keep her blond, blue-eyed daughter out of motion pictures proved as futile as trying to put out a fire with gasoline. At fifteen Anita announced that she intended to become a siren of the silver sheet. Thinking that a bit of hard work in a picture might discourage the child, Mrs. Pomares obtained a "bit" in a film, "Love 'Em and Leave 'Em," being made at a Long Island studio. Anita thought the work most fascinating and declared that she was going to continue her screen career. Realizing the child's deep-rooted ambition could not be shaken, Mrs. Pomares took her to California after Anita had graduated from high school. In Hollywood, as Anita Rivers, she appeared in two films which were never released. While seeking new worlds to conquer after these initial, if never to be appreciated, efforts, Anita was selected by Mal St. Clair as leading woman to play opposite William Haines in "Telling the World." Her success with the public was instantaneous, and M-G-M signed her to a long term contract. Since that time in 1928 she has appeared in "Our Dancing Daughters," "The Broadway Melody," "The Flying Fleet" and "Navy Blues," as well as in "Our Modern Maidens." Although she is now a well known screen personality, Anita lives at home with her father, mother and little brother, and enjoys their constant companionship.

MARY PICKFORD

At the time of this writing Mary Pickford is preparing for the production of her second talking picture, called "Forever Yours." This charming title might be construed as implying that "Our Mary" is as desirous as ever of living up to her other popular designation of "America's Sweetheart." She is equally true to her professional vocation, which she has followed with unexampled industry since she played her first part with the Valentine Stock Company in her native city of Toronto, Canada, at the age of five. From that pivotal adventure to last year's screen talking triumph of Katherine in "The Taming of the Shrew" her detailed biography would amount to a fair outline of the linked histories of the two arts for which the theater provides a home. At thirteen she played with Chauncey Olcott in "Edmund Burke." She reached Broadway under the auspices of David Belasco in "The Warrens of Virginia." As she was entering the old Biograph Studio, D. W. Griffith chanced to be coming out. She was engaged on the spot. Her salary was $40 per week. In 1915, with the Famous Players, she was drawing $1,000 per week and 50 per cent of the profits. She became an independent producer. Her popularity was doubled in "Pollyanna," "Little Lord Fauntleroy" and "Tess of the Storm Country." As Gladys Smith, born in Toronto, she was married to Douglas Fairbanks on March 28, 1920, after being divorced from Owen Moore.

WILLIAM POWELL

Without much exaggeration, "his face is his fortune" might be said of William Powell. Many actors have the full, slightly protruding eyes usually ascribed to the born orator, but few have the readily drooping lids of enigmatic effect which distinguish the face of this screen favorite among those of the entire galaxy of his professional comrades. This actor of many and varied rôles was born in Kansas City, and received his early education there. For some years the family home has been in Pittsburgh. From there he set out as a very young man of serious mind to make his way on the stage. With that object he entered the American Academy of Dramatic Arts in New York. Under those auspices he made his first public appearance at the Lyric Theatre in "The Ne'er Do Well." He played in many productions from that time on in the metropolis. Four years followed in stock companies in Pittsburgh, Portland, Ore., Detroit, Buffalo, Northampton and Boston. He was featured in "Within the Law," "Going Up," and "Spanish Love." He was introduced to pictures in the "Sherlock Holmes" Metro production. His performance in "Under the Red Robe" appealed to Richard Dix, and Paramount engaged him for the cast supporting Dix in "Too Many Kisses." A Paramount term contract was his reward—and later was to star him. Physically, he is a graceful figure, six feet tall and weighing 160 pounds.

CHARLES ROGERS

The birth date of Charles Rogers is about the same as that of the modern motion picture. They joined fortunes less than ten years ago, when the "silents" were at the zenith of their glory and producers apparently at the end of their resources. The premium on attractive new screen personalities was frankly exploited as one hopeful means of keeping the interest of thirty or forty millions of movie enthusiasts from growing stale. Paramount established a Screen School of Acting, supplying free instruction and a guarantee of employment to young men and women who were able to pass certain examinations and screen tests. Charles Rogers of Olathe, Kansas, was a successful applicant. At that time he was in his third year at the University of Kansas—an upstanding six-footer weighing 175 pounds and as fine an athletic specimen as the celebrated "corn belt" produces. An intensely practical preliminary course at the Paramount School saw him cast with fifteen other promising pupils in a picture titled "Fascinating Youth." The feature was good; it pleased. Especially there was no doubt about Charles Rogers. His work won him a regular Paramount term contract for featured rôles. In "Wings" he contributed a splendid performance. Clara Bow was now in the glare of the limelight. Rogers was assigned to play opposite her in "Get Your Man" and in "Red Hair." Seeing this performance, Mary Pickford borrowed him for "My Best Girl."

NORMA SHEARER

One of two daughters of a socially prominent Montreal, Canada, family, Norma Shearer decided, when financial reverses left her father in straitened circumstances, to recoup the family fortunes by becoming a movie actress. Arriving in New York with her mother and sister, Norma visited all the studios, finally obtaining extra and bit parts. A year of near starvation for the trio found the two girls earning less than it cost them to live in the big city and, heartbroken, they went back to Montreal with their mother. A wire summoned Norma back to the metropolis, however, and she was given a good part in a production on her return there. Then she was introduced to Louis B. Mayer of Metro, who had a screen test made which revealed the girl's photographic possibilities. Offered the opportunity of work on the Coast by Mr. Mayer, Norma accepted, and after doing bits in two pictures, she played opposite John Gilbert in "The Snob." This made her popular overnight. A long list of successes followed. When Metro started making talkies Miss Shearer's first picture, "The Trial of Mary Dugan," showed her to have a perfect recording voice, and her already great popularity grew by leaps and bounds. Her most recent work in "The Divorcee" has been acclaimed widely. Miss Shearer is married to Irving Thalberg, young production genius of Metro. She is five feet one inch tall, has brown hair and blue eyes. She is a devotee of swimming.

GLORIA SWANSON

Since May, 1926, Gloria Swanson has been an independent producer of her own pictures. Her third venture proved to be the greatest achievement of her remarkable career—"The Trespasser," in which she leaped to fame with her revelation of a talking and singing voice of unanticipated quality. This was her first talking film. It silenced all doubts about her career in the new screen medium. Gloria Swanson was trained for her screen career by Cecil B. De Mille, and was for several years the leading attraction offered by Paramount. She was born in Chicago, but spent a number of her early years at various army posts, her father being in the service as a transport agent. Off screen Miss Swanson appears surprisingly diminutive, her height being only one-half inch over five feet. She has dark brown hair and blue eyes. On January 28, 1925, she became the Marquise de la Falaise de la Coudraye. Her screen career began at the Essanay Studio as an extra in a mob scene, at her own suggestion. Soon she was playing bits and then important rôles with such success that De Mille put her under contract. "The Affairs of Anatol," advanced her to the first rank of featured players. "Bluebeard's Eighth Wife," "Zaza," "Wages of Virtue," "Stage Struck" and "Madame Sans Gene" combined to establish her as foremost of Paramount stars. Her first United Artists picture was "The Love of Sunya."

NORMA TALMADGE

The screen gained distinctive personal beauty and a great emotional actress when Norma Talmadge, as a schoolgirl of fourteen, graduated from Brooklyn amateur theatricals into a motion picture cast at the old Vitagraph Studios. The picture was "The Four-Footed Pest," and the little Talmadge girl's assignment was to kiss a young man under a camera black cloth and be discovered in the act when a horse lifted the cloth with its teeth. After two or three bits of this type, she was taken into the Vitagraph fold at a salary of twenty-five dollars per week. Norma was born in Jersey City, N. J., the first of three daughters of Frederick and Margaret Talmadge. Her sisters, Constance and Natalie. the latter now Mrs. Buster Keaton, had played with her as amateurs and followed her to the screen. All three had their schooling in Brooklyn, whither the family moved while they were very little girls. Norma's name first went up in the electric lights as the lead in Hudson Maxim's filmed story, "Defenceless America." She had really won that distinction in "A Tale of Two Cities," playing with Florence Turner, James Morrison and Maurice Costello. On October 10, 1917, she was married to Joseph M. Schenck, picture producer. In the next few years she was the lead in such successes as "The Passion Flower," "The Sign on the Door," "Smilin' Through," "Kiki" and "Camille." "New York Nights" was the title of Norma Talmadge's first talking picture.

LAWRENCE TIBBETT

The first opera singer of real magnitude to appear in a full length talking picture. Tibbett's success as a picture star was established immediately after his first effort of this kind, "The Rogue Song," had its Broadway première in 1930. The path that led to this triumph was far from a smooth one, however. Tibbett, born in Bakersfield, California, was taken to Los Angeles by his mother when six years old, after his father, sheriff of Kern County had been killed in a fight with bandits. Lawrence early showed a passion for the theater and before he was twenty-one had become a Shakespearean repertory actor. After the war, in which he served in the navy, Tibbett married Grace Mackey Smith of Los Angeles. Obtaining an engagement with the California Opera Company he became discouraged when, after a year, he had made no progress toward his goal of becoming America's leading baritone. Finally he borrowed money on his life insurance, and with his wife and twin baby boys, who had been born in the meantime, went to New York. Months of arduous vocal study followed, and after auditions at the Metropolitan Opera he was engaged for a few bit parts. Finally given the chance to sing the rôle of Ford in "Falstaff," he gave a performance that is outstanding in operatic history. At that time Tibbett was but twenty-six years old. "The Rogue Song," in which he was presented by M-G-M, was written especially for him.

RUDY VALLEE

Radio broadcasting made Rudy Vallee a picture star for Radio Pictures. When that great percentage of the listeners-in on radio sets, who also form the backbone of the motion picture audience, demanded to know what the youth with the haunting, crooning voice looked like, Radio Pictures presented Vallee in 1929 in his first talking film, "The Vagabond Lover," with marked success. Up to that time Vallee was known only to a comparatively small number of persons, who had seen him on the stage or in night clubs with his band. A life-long ambition to be a real musician on the saxophone and to lead his own dance orchestra has taken Vallee to unusual artistic and financial heights. The son of a Westbrook, Me., druggist, Rudy led the usual childhood of a small-town boy. While in school he learned drum and traps and played these in his school band. At the University of Maine he studied the saxophone and organized a large dance orchestra which he led. Following a vacation spent in London, playing in the Hotel Savoy orchestra, he entered Yale, where he and a dance band he formed became famous. Graduating from Yale in 1927, he first toured New England with various musical organizations and then organized his own "Connecticut Yankees," obtaining a position with them in a big night club. Radio broadcasting turned attention to his playing, his band, and especially his crooning, which has had a large number of imitators.

ALICE WHITE

It took only one picture to show that Alice White had remarkable ability as a screen actress, but it took a long time for Alice to land that first screen job. Born Alva White, the daughter of Audley and Marian White, in Paterson, N. J., the future star attended as many schools in her youth as she had jobs before she became an actress. From her sixth to seventh year she went to a convent in East Orange, N. J. Then came a year in a Paterson school, followed by several seasons at a girls' school at New Haven, Conn. From there she went to Virginia College in Roanoke, Va. Finally Alva became tired of being educated and got permission to live with grandparents in Hollywood, California. There she took a secretarial course and finally got a job in a real estate office, only to be fired because the boss's wife thought her too good looking. There followed in rapid succession jobs as secretary to Billie Joy, brother of Leatrice, the film star; as switchboard operator at the Writers' Club, stenographer at United Artists, script girl for Roy Neil, the director; clerk at Universal, and then a period of attempting to sell real estate by house-to-house canvassing. One day an agent suggested that under proper management she could get work in pictures as an actress. Dressed in her best she visited First National with the agent and came away with a contract. Her first work was with Milton Sills in "The Sea Tiger."

FAY WRAY

Long before Fay Wray was conscious of any leaning toward a career in motion pictures, the march of family circumstances was carrying her from one temporary home to another, and always in the general direction of Hollywood. Many would ascribe this to destiny. She was born in Wrayland in Alberta, Canada. Soon after the Wrays migrated to Mesa, Arizona, thence to Salt Lake City, where Fay was educated. Meantime she saw the best plays and pictures. She analyzed the methods by which favorite actresses enhanced the charm of their characterizations through the medium of their personal appeal. Soon it was understood, and agreed, in the Wray family that Los Angeles would be the terminus of their migrations. Fay's ambition was centered on the screen, and the screen it should be. But before she had appeared at the window of her first casting office, Destiny stepped in again. Julius Stern, motion picture producer, saw her approaching with her mother. That same day she was cast in a Century comedy. Shortly thereafter she was signed by Universal and appeared in several Westerns. Before long she was obtaining her release from a five-year contract to enable her to play the feminine lead opposite Eric von Stroheim in "The Wedding March." Then: "The Legion of the Condemned," "The First Kiss," "The Four Feathers," and so on. In 1928 she was married to John Monk Saunders, the well-known scenario writer.

LORETTA YOUNG

It was a lucky day for little Loretta Young when Director Mervyn LeRoy phoned her Los Angeles home to tell her sister Polly Ann to come to the studio to appear in scenes which had to be retaken in a Colleen Moore film, that Polly was out of the city. The retakes had to be made, and as Loretta had a resemblance to her older sister, she was used in the place of Polly. The officials at the First National studio were so impressed by her photographic possibilities that Loretta was signed to a contract, and her real career began. This chance opportunity was not Miss Young's first appearance on the screen, however. Born in Salt Lake City in Utah, January 6, 1913, Loretta, when four years old, went with her family to Los Angeles. Soon after Loretta, then known by her real first name, Gretchen, played in many child rôles at the studios, her first part being in a picture with Fanny Ward. Her grammar school education was supplemented with a thorough training in dancing, the child becoming a competent and versatile performer. While Loretta was struggling with the three R's and the intricacies of all types of "hoofing," her sisters, Polly Ann Young and Sally Blane, became noted screen ingénues. Then came the day of sister Polly's absence and the realizing of her own ambitions to become a screen star. Her first important rôle was in Lon Chaney's "Laugh, Clown, Laugh." Among her recent pictures were "Loose Ankles" and "Forward Pass."

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